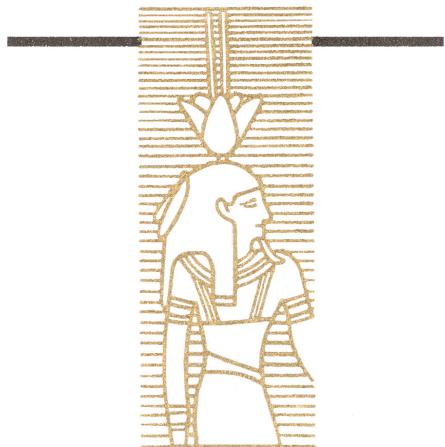




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M E T A L W O R K





The Gupta Empire was an ancient Indian empire that existed at its zenith from approximately 320 to 550 AD. Gupta art flourished in the northern part of the Indian subcontinent from the 4th to the 6th century AD and its aesthetic canons and iconographic models influenced the artistic traditions of all neighbouring countries. This period was a time of sophisticated urbanity and the peace and stability of the era was propitious to the development of religious thought, sciences, literature and theatre, and made the Gupta period a golden age in Indian history. The figurine depicts Buddha on a horse. The artist has conveyed a sense of powerfulness thanks to the robust modelled torso, the sturdy shoulders and the gracefulness in the clothing of Buddha, as well as his serene yet regal facial expression.

Gupta Bronze Sculpture of Buddha on Horseback - LO.1393

Origin: India

Circa: 300 AD to 600 AD

Dimensions: 2.5" (6.4cm) high x 1.9" (4.8cm) wide

£9,000.00



The Gupta Period is widely regarded as a golden age in Indian history, both for its prosperity and the flourishing of the arts. Gupta kings were renowned for their religious toleration and both Hinduism and Buddhism thrived. This bronze roundel depicts the Hindu monkey deity Hanuman. Widely believed to be an incarnation of Shiva, Hanuman was the son of Anjana, a female vanara (literally a ‘human with the tail of a monkey’). He is most famous for his role in the Hindu epic, the ‘Ramayana’, in which he helps Rama to rescue his wife Sita from the demon king Ravana. In this capacity he represents the qualities of selfless service and loyalty. His earlier life was just as colourful and he was renowned for his mischievous and adventurous spirit. As a child he believed the sun to be a fruit and chased it in an attempt to eat it. He also plagued a community of religious devotees by continually rearranging their devotional aids. As a result the gods decided to tame Hanuman by removing his knowledge of his own powers. These were later rediscovered and used to great effect, especially the ability to grow larger or smaller at will. This disc portrays Hanuman in the guise of a warrior, presumably alluding to his military victories on Rama’s behalf. The figure crouches on his right knee, with both arms raised and clutching a dagger. The head is viewed in profile, with the hair and teeth deeply incised. He wears a dhoti over his lower body with a wide and ornate sash around the waist. The design was cleverly arranged by the artist to fit a circular format. Small traces of a green patina on the bronze testify to the antiquity of this marvellous piece.

Hanuman Repoussé Disc - OF048

Origin: India
Circa: 320 AD to 550 AD
Dimensions: 1.75" (4.4cm) wide

£3,000.00



This bronze figure of Shiva, one of the principal deities of Hinduism, dates to the Chola period (880–1279). Shiva is known as ‘The Destroyer’ within the Trimurti, the Hindu trinity that includes Brahma and Vishnu. In Hindu religious philosophy all things must come to a natural end so they can begin anew, and Shiva is the agent that brings about this end so that a new cycle can begin. The destruction of Shiva in this sense is not an entirely negative force, but one that is expansive in its impact. Shiva is one of the supreme beings who creates, preserves, and transforms the universe in Shaivism tradition. Shiva Nataraja is a divine form that merges all these ideas. The word ‘Nataraja’ is a Sanskrit term, from ‘Nata’ meaning act or dance and ‘Raja’ meaning king or lord; it can be translated as ‘Lord of dance’. Shiva Nataraja as the Lord of Dance, offering salvation to the worshipful observer as he performs the creation, maintenance, and dissolution of the cosmos through the Ananda Tandava, the dance of bliss. It combines in a single image Shiva’s role as creator, sustainer, and destroyer of the universe and conveys the Indian conception of the never-ending cycle of time. Although the image of Shiva Nataraja appeared in sculpture as early as the fifth century, its representative form evolved remarkably during the Chola period.

During the Chola period, the statues of Shiva Nataraja were produced in different dance poses. In general, Shiva Nataraja’s dance is set within a huge arch of flames, Prabha Mandala. However, more than a thousand years have passed since the Chola period when this sculpture was worshipped, so only the supports on both sides of the pedestal suggest that the divine halo of flames existed. Even if the halo has disappeared, Shiva’s dynamic and exquisite posture, expressed in four arms and two legs, reveals that he is performing the Ananda Tandava as a sacred dancer. The god holds in his upper right hand the Damaru, the hand drum that made the first sounds of creation and in his upper left hand Agni, the fire that will destroy the universe. With his lower right hand, he makes Abhaya mudra, the gesture signifies fearlessness. The huddled dwarf figure being trampled by his right foot represents the demon Apasmara, the embodiment of ignorance. In the intense process of overlapping creation and destruction of the universe, Shiva God maintains a calm and peaceful expression. It implies that, through belief in Shiva, his devotees can achieve true tranquillity and entire salvation. This Shiva Nataraja is a superb masterpiece of the Chola bronze sculpture and is considered one of the most significant contributions of the Cholas to Indian art.

Shiva Nataraja, God of the Divine Dance - MS.989

Origin: India

Circa: 900 AD to 1200 AD

Dimensions: 16” (40.6cm) high x 10.5” (26.7cm) wide

£68,000.00





Shiva is one of the principle deities of Hinduism. He is viewed as the supreme deity. In images, he is generally represented as immersed in deep meditation or dancing the Tandava upon the demon of ignorance in his manifestation as Natarja, the lord of the dance. Some of the attributes of Shiva are visible on this sculpture. He is garlanded with a snake, and he carries the trident, which is his particular weapon. In one hand, he holds a small drum shaped like an hourglass. This is one of the attributes of Shiva in his famous dancing representation. He also bears on his head the crescent of the moon, a symbol often seen on Shiva imagery. The deity's distinctive hairstyle is noted in the epithets Jatin, and Kapardin. A Kaparsa is more generally hair that is shaggy or curly. Shiva is often depicted with a third eye with which he burned Desire (Kama) to ashes. Although the disposition of the eight arms and attributes is complex and evokes action, the torso and face of the figure is marked by simplicity and calm. The headed figure of Shiva, his legs raised high and arms thrust in the air, captures the inventive and playful nature of Indian sculpture.

Bronze Figure of Shiva - LK.030

Origin: India

Circa: 900 AD to 1300 AD

Dimensions: 4.9" (12.4cm) high

£25,000.00



Krishna is the most widely revered and most popular of all Indian divinities, worshipped as the eighth incarnation (avatar, or avatara) of the Hindu god Vishnu and also as a supreme god in his own right. Krishna became the focus of numerous bhakti (devotional) cults, which have over the centuries produced a wealth of religious poetry, music, and painting. The basic sources of Krishna's mythology are the epic Mahabharata and its 5th-century-CE appendix, the Harivamsha, and the Puranas, particularly Books X and XI of the Bhagavata-purana. They relate how Krishna (literally "black," or "dark as a cloud") was born into the Yadava clan, the son of Vasudeva and Devaki, who was the sister of Kamsa, the wicked king of Mathura (in modern Uttar Pradesh). Kamsa, hearing a prophecy that he would be destroyed by Devaki's child, tried to slay her children, but Krishna was smuggled across the Yamuna River to Gokula (or Vraja, modern Gokul), where he was raised by the leader of the cowherds, Nanda, and his wife Yashoda. The child Krishna was adored for his mischievous pranks; he also performed many miracles and slew demons. As a youth, the cowherd Krishna became renowned as a lover, the sound of his flute prompting the gopis (wives and daughters of the cowherds) to leave their homes to dance ecstatically with him in the moonlight. His favourite among them was the beautiful Radha. At length, Krishna and his brother Balarama returned to Mathura to slay the wicked Kamsa. Afterward, finding the kingdom unsafe, Krishna led the Yadavas to the western coast of Kathiawar and established his court at Dvaraka (modern Dwarka, Gujarat). He married the princess Rukmini and took other wives as well. Krishna refused to bear arms in the great war between the Kauravas (sons of Dhritarashtra, the descendant of Kuru) and the Pandavas (sons of Pandu), but he offered a choice of his personal attendance to one side and the loan of his army to the other. The Pandavas chose the former, and Krishna thus served as charioteer for Arjuna, one of the Pandava brothers. On his return to Dvaraka, a brawl broke out one day among the Yadava chiefs in which Krishna's brother and son were slain. As the god sat in the forest lamenting, a huntsman, mistaking him for a deer, shot him in his one vulnerable spot, the heel, killing him. Krishna's personality is clearly a composite one, though the different elements are not easily separated. Vasudeva-Krishna was deified by the 5th century BC. The cowherd Krishna was probably the god of a pastoral community. The Krishna who emerged from the blending of these figures was ultimately identified with the supreme god Vishnu-Narayana and, hence, considered his avatar. His worship preserved distinctive traits, chief among them an exploration of the analogies between divine love and human love. Thus, Krishna's youthful dalliances with the gopis are interpreted as symbolic of the loving interplay between God and the human soul.

Bronze Krishna - SF.007

Origin: India
Circa: 1100 AD to 1500 AD
Dimensions: 18" (45.7cm) high x 6.5" (16.5cm) wide

£190,000.00









Krishna is the most widely revered and most popular of all Indian divinities, worshipped as the eighth incarnation (avatar, or avatara) of the Hindu god Vishnu and also as a supreme god in his own right. Krishna became the focus of numerous bhakti (devotional) cults, which have over the centuries produced a wealth of religious poetry, music, and painting. The basic sources of Krishna's mythology are the epic Mahabharata and its 5th-century-ce appendix, the Harivamsha, and the Puranas, particularly Books X and XI of the Bhagavata-purana. They relate how Krishna (literally "black," or "dark as a cloud") was born into the Yadava clan, the son of Vasudeva and Devaki, who was the sister of Kamsa, the wicked king of Mathura (in modern Uttar Pradesh).

Lead Standing Krishna - SF.093

Origin: India
Circa: 1200 AD to 1300 AD
Dimensions: 6.65" (16.9cm) high x 3.50" (8.9cm) wide

£22,500.00





This diminutive and enigmatic sculpture is of a four armed river Ganges Shiva and consort. According to Hindu legend, Lord Shiva unleashed the Ganges from the know of his hair, which surmounts the primary form here. Hindus regard the Ganga as the ultimate symbol of their spirituality and the enigmatic figuration of the piece is partially due to heavy wear, particularly around the face of the primary figure. This is generated through the ritualistic worship of and rubbing the figure over generations, probably in a small house hold or personal shrine.

Enigmatic Seated Shiva and Consort - OF224

Origin: India
Circa: 1200 AD to 1500 AD
Dimensions: 3.5" (9cm) high x 2" (5cm) wide

£4,500.00





Bronze Elephant - OF104

Origin: India

Circa: 1200 AD to 1600 AD

Dimensions: 3.35" (8.5cm) high x 6" (15.2cm) wide

£3,600.00





Vishnu is one of the principal deities of Hinduism and along with Brahma and Shiva, they form a Hindu holy trinity (Trimurti). Vishnu is similar to the formless metaphysical concept called Brahman, the supreme, that takes various avatars in the forms of incarnations thus becoming “the preserver, protector” whenever the world is threatened with evil and chaos by destructive forces. In Hindu iconography, Vishnu is usually depicted as having a dark, or pale blue complexion and having four arms. He holds a padma (lotus flower) in his lower left hand, the Kaumodaki gada (mace) in his lower right hand, the Panchajanya shankha (conch) in his upper left hand and the Sudarshana Chakra (discus) in his upper right hand. The two devotees standing in much smaller size on either side of the god are Sridevi and Bhudevi, representing the two equal spirits of Goddess Lakshmi, the consort of Vishnu. The piece has silver inlaid eyes and is stylistically endemic of the Gujarat region in Western India.

Vishnu standing with two attendants on base with mandorla - SF.091

Origin: India

Circa: 1300 CE to 1600 CE

Dimensions: 7.20" (18.3cm) high x 2.80" (7.1cm) wide

£6,000.00



Ganesh is one of the most instantly recognisable divinities of the Hindu pantheon, in possessing a well-nourished human body, multiple arms, and the head of an elephant. He is celebrated as the Lord of Obstacles (and their removal) and of Beginnings. He is also the patron of arts, sciences, and letters, and the deva (deity) of intellect and wisdom. His iconographic symbolism varies, although he is most often seated. He often holds a piece of his own broken tusk in one hand, having cut it off to make a pen to write down sacred Hindu knowledge. The trunk snaking to the left indicates his sniffing at a sweetmeat held in the lower left hand, which is a very traditional rendering of the figure. He also holds an axe and a goad; in the current case one hand (the lower right) is missing. This hand would have held either his broken tusk, or would have been extended in abhaya mudra as a gesture of protection towards the viewer. The animal behind and to his right is a rat/mouse, which is his mount in the Gajana holy books. The significance of this is debatable but may relate to literally rising above earthly desires and temptations.

The ornate pedestal base, which seems to be modelled on a lotus blossom, indicates that this is probably a southern Indian form. The well-smoothed surface implies a certain age, probably the mid 17th century. This is an attractive and appealing piece of Indian bronzes.

Bronze Figure of Ganesh - OF023

Origin: India

Circa: 1600 CE to 1700 CE

Dimensions: 2.8" (7.1cm) high x 1.8" (4.6cm) wide

£3,500.00







The peace-loving deity of the Hindu Trinity, Vishnu is the Preserver or Sustainer of life with his steadfast principles of order, righteousness and truth. When these values are under threat, Vishnu emerges out of his transcendence to restore peace and order on earth. The 10 Avatars: Vishnu's earthly incarnations have many avatars. His ten avatars are Matsyavatara (fish), Koorma (tortoise), Varaaha (boar), Narasimha (the man lion), Vaamana (the dwarf), Parasurama (the angry man), Lord Rama (the perfect human of the Ramayana), Lord Balarama (Krishna's brother), Lord Krishna (the divine diplomat and statesman), and the yet to appear 10th incarnation called the Kalki avatar.

Bronze Vishnu statue - MS.1717

Origin: China

Circa: 1644 AD to 1912 AD

Dimensions: 4" (10cm) high x 2.8" (7cm) wide

£24,000.00





In this lively piece, Krishna holds a round butter ball in both of his hands. As a child, he was notorious for stealing butter from his neighbours. Despite his mother's protests, he frequently escaped punishment. The left arm is extended to balance his body in a dancing movement suggestive of his mischievous joy. The right leg is raised and rests on what looks like a lotus bud. The weight rests firmly on the left leg, which is bent at the knee. The body is delightfully rotund with rounded belly, breasts and buttocks. As was customary, Krishna is depicted naked except for the jewelled ornaments, which are elegantly draped over the body. Particularly splendid is the high crown or mutuka. Although the dance of the butter thief (*navanita-nritta-murti*) is not an uncommon subject, it is certainly rarer than depictions of Krishna playing the flute.

Bronze Figure of a Dancing Krishna - OF.022

Origin: India

Circa: 1700 AD to 1800 AD

Dimensions: 5.8" (14.7cm) high x 3.8" (9.7cm) wide

£4,000.00





Durga is the warrior goddess, whose mythology centres around combating evils and demonic forces that threaten peace, prosperity and dharma of the good. Durga is often depicted in the Hindu pantheon as a Goddess riding a lion or tiger, with many arms each carrying a weapon, often defeating the Buffalo demon Mahishasura. She is a central deity in the Shaktism tradition of Hinduism, where she is equated with the concept of ultimate reality called Brahman.

Durga Killing The Buffalo Demon - OF013

Origin: India

Circa: 1700 AD to 1800 AD

Dimensions: 5" (12.7cm) high x 1.9" (4.8cm) wide

£2,500.00





According to Hindu mythology, Parvati loved Shiva from her youth and underwent a series of trials to prove her affection. Shiva tested her three times, by assuming different disguises, before he accepted her absolute devotion. Initially the marriage was troubled by the hostility of Parvati's father but these difficulties were resolved by the Parvati's reincarnation. In this representation Parvati holds one of their traditional attributes: the lotus bud. Parvati is portrayed with bare breasts, considered a mark of divinity in ancient India, and wears elaborate jewellery around her ankles, upper arms, and neck, completed by a conical headdress.

Bronze Figure of Parvati - OF014

Origin: India

Circa: 1700 AD to 1800 AD

Dimensions: 5" (12.7cm) high x 1.9" (4.8cm) wide

£2,500.00





This striking figure appears to be a representation of Rama, despite the rather feminine body-shape. The piece is made using the traditional lost-wax method, on an ornate pedestal base that indicates a southern Indian origin. The figure is standing in a relaxed pose, with one knee flexed as he leans on a long club. The other holds either a truncated bow or a sword. The cloth with which he is clad is richly detailed, as is the jewellery surrounding neck and wrists. Condition and patination are excellent. Rama is a heroic god-king of Hindu mythology, and is also the avatar of Vishnu. He is accredited with a number of noble deeds involving the value of honour and true mettle under oppression. He was married to Sita, who is generally considered to be the embodiment of perfect womanhood. Following a voluntary exile, in defence of his fathers honour, she was kidnapped by the malevolent Rakhsa monarch, Ravana, resulting in an enormous war where the miscreant was slain by Rama and Sita rescued. His triumphant return to his place of coronation led to an 11,000-year era of prosperity and peace known as the Rama Raiya. This is an elegant piece of Indian bronze-casting.

Bronze Figure of Rama - OF016

Origin: India

Circa: 1700 AD to 1800 AD

Dimensions: 4.3" (10.9cm) high x 1.8" (4.6cm) wide

£4,000.00





This unidentified deity is an excellent example of technological advances made in Hindu bronze-casting during the 18th century. The core of the figure is made from bronze, visible as the darker metal. The paler, brighter metal is copper, which was added to provide highlights in a complex process at which Indian metalworkers excelled. The rendering is very effective, with the deity sitting cross-legged on a pedestal, in turn supported by a turtle that rests atop an ornate pedestal base. The latter characteristic implies that this piece is from Southern India. Symbolically the Turtle alludes to the second incarnation of Vishnu and the churning of the oceans - thus the deity may well be devotee of Vishnu. The right hand is in the Gyan mudra, implying simplicity and beginning. The left hand is in abhaya mudra, designed to protect and reassure the viewer. The condition matches the quality of casting. This is an attractive and impressive piece of Indian art.

Indian Deity Seated on a Turtle - OF.019

Origin: India

Circa: 1700 AD to 1800 AD

Dimensions: 4.25" (10.8cm) high x 2.1" (5.3cm) wide

£4,000.00





Durga is the warrior goddess, whose mythology centres around combating evils and demonic forces that threaten peace, prosperity and dharma of the good. Durga is often depicted in the Hindu pantheon as a Goddess riding a lion or tiger, with many arms each carrying a weapon, often defeating the Buffalo demon Mahishasura. She is a central deity in the Shaktism tradition of Hinduism, where she is equated with the concept of ultimate reality called Brahman.

Bronze Durga with Sword and Trident - LR.003

Origin: India

Circa: 1700 CE to 1850 CE

Dimensions: 4.4" (11.2cm) high x 3.2" (8.1cm) wide

£3,000.00





This is a highly ornate and complex figure of Vishnu, in the traditional form as described in the Puranas. His four arms hold the chakra (wheel), mace, lotus and conch shell, all of which have significance for Vaishnavite Hindus for whom Vishnu is the supreme deity. The ornate pedestal base suggests a southern Indian origin, while the good patination and use wear suggest a date in the 18th to 19th centuries. The rendering is traditional and well-executed; as it was designed to be viewed from the front, the back is comparatively plain when compared to the supremely ornate front of the piece. This is an attractive and mature piece of Indian religious art.

Bronze Figure of Vishnu - OF021

Origin: India

Circa: 1750 AD to 1850 AD

Dimensions: 4.9" (12.4cm) high x 2.5" (6.4cm) wide

£4,200.00



This beautiful statuette represents Sri Lakshmi, one of the three components of Tridevi, the Hindu trinity of goddesses. She is a principle aspect of the Mother Goddess, and is associated with wealth, fortune, love, beauty, joy, and prosperity. Sri Lakshmi is the consort and divine energy of the god Vishnu. Archaeological discoveries in former Hindu kingdoms ranging from India to Afghanistan, such as coins and reliefs, attest the worship of Sri Lakshmi already in the 1st millennium BCE. The goddess is here represented standing, with her left leg gently forward. Her beautiful and tight-fitting dress is decorated with golden threads, symbolising fortune and wealth. Her connection to richness is also embodied in her elaborated jewellery: bracelets, cincture and several band over her breast. In her right hand she holds a highly decorated lotus flower, following her iconography as Padmahasta (she whose hand is holding a lotus). The lotus, a flower blossoming in clean or dirty water, symbolises purity regardless of circumstances, unaffected by surrounding evil. The flower is the main iconographical attribute of the goddess, and is referenced in many of her epithets and alternate names listed in numerous ancient Hindu texts: Kalamatmika (she of the lotus), Padmapriya (lover of the lotus), Padmamaladhara (she who is bearing a garland of lotuses).

Bronze statuette of Sri Lakshmi - CB.3121

Origin: India

Circa: 16th Century AD to 18th Century AD

Dimensions: 17.6" (44.7cm) high x 7.5" (19.1cm) wide x 4" (10.2cm) depth

£36,000.00





Garuda is a minor Hindu deity, originally associated with the sun, who serves as the mount of Vishnu. This brass sculpture depicts him kneeling on one leg with his palms grasped together in adoration (anjali mudra). According to his traditional iconography, he appears in the form of a man with a hooked beak instead of a nose and large leaf-like wings. This piece is likely to have been the focus of private devotions, although larger images of Garuda were often placed in temples opposite the main shrine dedicated to Vishnu. Garuda was the enemy of snakes, also known as *nagas*, and this fact is referred to by the snake caught under his left knee. Dressed in a close-fitting dhoti with a sash around the waist, he also wears a strikingly tall conical headdress which was originally the support for an offerings tray that was used to present petals at important shrines. The figure is mounted on a tiered pedestal with a square base, which is inspired by European bases of the 18th and early 19th centuries, thus dating the piece. This is substantiated by the multiple casting made to form the figure and the wings, which have been attached separately. This is an impressive work in excellent condition.

Brass Figure of Garuda - OF.011

Origin: India

Circa: 1800 AD to 1900 AD

Dimensions: 11.6" (29.5cm) high x 5.1" (13.0cm) wide

£6,000.00





This brass figurine of a warrior on horse is an excellent example of technological advances made in Hindu metal-casting from the 18th century onward. The figure was cast in brass, and rendered with solidity and elegance. The jewelled warrior fiercely shows his sword while mounting a finely adorned horse.

Indian brass figurine of a warrior on horse - CB.3273

Origin: India

Circa: 1600 AD to 1800 AD

Dimensions: 10.5" (26,67cm) high x 4.6" (11,684cm) wide x 8" (20,32cm) depth (without base)

£24,000.00



Vishnu is one of the principal deities of Hinduism, and the Supreme Being in its Vaishnavism tradition. Vishnu is the ‘preserver’ in the Hindu trinity (Trimurti) that includes Brahma and Shiva. The iconography Vishnu depicts him with a dark blue, blue-gray or black colored skin, and as a well dressed jewelled man. He is typically shown with four arms. The historic identifiers of his icon include his image holding a conch shell between first two fingers of one hand (left back), a chakra, war discus, in another (right back). The conch shell is spiral and symbolizes all of interconnected spiraling cyclic existence, while the discus symbolizes him as that which restores dharma with war if necessary when cosmic equilibrium is overwhelmed by evil. One of his arms sometimes carries a gadda (club, mace) which symbolizes authority and power of knowledge. In the fourth arm, he holds a lotus flower which symbolizes purity and transcendence. The items he holds in various hands varies, giving rise to twenty four combinations of iconography, each combination representing a special form of Vishnu. Each of these special forms is given a special name in texts such as the Agni Purana and Padma Purana. These texts, however, are inconsistent. He is depicted either in standing pose (as in this case), seated in a yoga pose, or reclining. Hindu texts on iconography describe design rules of these.

Bronze figurine of the Indian deity Vishnu - CB.3188

Origin: India

Circa: 1600 AD to 1800 AD

Dimensions: 9.5" (24.13cm) high x 4.7" (11.938cm) wide (without base)

£9,900.00





Cast brass statuette of Lakshmi, the Hindu goddess of abundance and wealth. Such figurines of the goddess holding shallow basins are called Deepams and these basins are used to be filled with oil and through the means of a wick to be used as lamps. Deepams are lit for all religious festivals and pujas. Such statuettes when in pair are typically placed at entry ways or are flanking both sides of a home altar.

Brass statuette of Lakshmi - MS.496

Origin: India
Circa: 1800 AD to 1900 AD

£9,000.00



Indian pear-shaped bronze vessel - MS.1436

Origin: India
Circa: 1600 AD to 1800 AD
Dimensions: 7.5" (19.1cm) high

£5,000.00





Veerabhadra is an aspect of Shiva, and in particular represents the wreath of Shiva. Veerabhadra is a fearsome and fierce divinity, able to make even other gods flee at his sight on the battlefield.

Bronze Figure of Veerabhadra - OF.024

Origin: India

Circa: 1800 AD to 1900 AD

Dimensions: 6.5" (16.5cm) high x 4.1" (10.4cm) wide

£7,500.00



This well-made bronze piece is an Indian representation of an aristocrat or deity, as evidenced by the parasol being held over the head of the horseman. The group is compact and well-proportioned, on a low rectangular base with beaded borders, which suggests a southern Indian origin. The person/god is evidently of high status; even the horse is richly adorned. The person is accompanied by a servant who paces barefoot alongside the horse, perhaps a courtier or a devotee.

It is for religious art that Indian metalworkers are best known, and it is possible to identify the majority of figures portrayed with reference to Hindu or Buddhist mythology. However, secular objects such as this are also known, representing either obscure religious themes or, more likely, everyday or at least mortal scenes that appealed to the sculptor. In this sense it is a striking and appealing piece of Indian art.

Bronze Equestrian Sculpture - LO.1394

Origin: India

Circa: 18th Century AD

Dimensions: 4.1" (10.4cm) high x 3" (7.6cm) wide

£40,000.00









Indian Elephant on Wheels - SF.094

Origin: India

Circa: 1850 AD to 1920 AD

Dimensions: 5.60" (14.2cm) high x 8" (20.3cm) wide

£1,500.00





Krishna is a Hindu deity often depicted as a young man playing the flute. In some Hindu traditions he is regarded as an incarnation of Vishnu. According to ancient epics, such as the Mahabharata, he was born of royal parents, the princess Devaki and her husband Vasudeva. Devaki's brother had previously seized the throne unlawfully and deposed their father. A prophecy warned him that one of Devaki's children would seek revenge for this unlawful act so he tried to obliterate them. Krishna escaped and was brought up by foster parents, Yasoda and Nanda in Gokul. Nanda was the head of a community of cow-herders hence the iconography of the present piece. Krishna became known as 'Govinda' (finder of cows) or 'Gopala' (protector of cows) and is often depicted leaning against a standing cow. Other traditions illustrate him surrounded by milkmaids.

In this piece the divine herdsman raises his flute to his lips, the end of which is hung with bells. He stands in a relaxed pose with his right leg bent at the knee and his left foot raised off the ground, clearly resting his weight on the cow. The gilded details of his dhoti are extraordinary and he is also heavily adorned with jewellery, presumably reflecting his royal background. A sense of movement is implied by the headdress which leans towards the figure's right. Both figures stand on an octagonal two-tiered brass base. This is a charming and detailed piece in excellent condition. The technique of working in two metals is referred to as 'Ganga Jumna', and represents the meeting of the Ganga and Jumna rivers in India.

Statue of Krishna Playing the Flute - SF.092

Origin: South India

Circa: 19th Century AD to 20th Century AD

Dimensions: 6.25" (15.9cm) high x 4" (10.2cm) wide

£2,500.00





Indian bronze candle holder in the form of a female - CB.3189

Origin: India

Circa: 1600 AD to 1800 AD

Dimensions: 11" (28cm) high x 5.6" (14.3cm) wide

£3,600.00



STONEWARE





Gupta Relief of a Woman - SF.110

Origin: India
Circa: 300 AD to 600 AD

£5,000.00



Once part of the decoration of the temple facade, the following five sandstone sculptures represent two lovers in the early stages of their lovemaking and was made during the Eastern Ganga Dynasty of ancient India, and are based upon the Kama Sutra (see below).

In this sculpture the position, both standing and embracing, the woman folding the man's membrum virile – is known as the Chest to Chest Embrace. The proportions are elongated and well-rendered. The facial expressions indicate gleeful anticipation and teasing. The detailing of hair, faces and jewellery on arms, ears and in the coiffures is exceptional. Their full bodies and detailed features are characteristic of architectural sculpture produced in thirteenth century Orissa, an Indian region noted for its temples, particularly those built between the 10th and 13th centuries. Couples such as the pair represented are believed to have several meanings, ranging from an obvious celebration of life's pleasures to the more metaphorical symbolism of a human soul's longing for union with the divine.

Fragment from a Temple Depicting a Karma Sutra Scene - OF267

Origin: India

Circa: 300 AD to 600 AD

Dimensions: 4" (10cm) high x 2.2" (5cm) wide

£45,000.00



The Kama Sutra is commonly and mistakenly believed to be a lovers guide at best, pornography at worst. In fact, this epic work, written by Vatsyayana Mallanaga in the third century AD, is a very important work of scholarship that incorporates anthropology, sociology, psychology and philosophy as much as sexology. It is based upon standard philosophical principles. Many Indian philosophies are divided into the four main goals of life, to include Dharma (virtuous living), Artha (material prosperity), Kama (sensual pleasure) and Moksha (liberation). This holistic attitude towards life has stymied those who attempt to dismiss the Kama Sutra as indulgent pornography, although it is true that it is the somewhat graphic sexual images that have seen the greatest exposure and public popularity.

The Kama Sutra is divided into 1250 verses over 36 chapters. As stated above, many of these are comparatively mundane, featuring sections on personal motivation, manners, demeanour, business comportment, the importance of learning foreign languages and so forth. Further chapters include marriage and selection of a partner, civilities, appropriate social behaviour when with one's spouse, and, eventually, sexual behaviour, fully illustrated to underline the practical issues and cosmological significances. Sex as part of the physicality that is a necessary part of life is underlined throughout, using parables from healthy and unhealthy social and sensual relationships to demonstrate the points made. Ancient Indian artists often carved and painted the 64 sexual positions shown in the Kama Sutra, as these were considered to be perfectly valid as subjects, both aesthetically and philosophically. They were often arranged around the courtyards of temples and other public spaces in a frieze, and this is the likely source of the current piece. The Gupta period is noted for the fine quality of its carving, as can be clearly seen here.

Much of the relief works found on the outer walls of the Orissa temples has erotic sculptures. many are of opinion that such erotic sculptures are of indicative of the emergence of a phase the “tantricism in Hinduism” at that time. The Maithuna ritual is depicted in the carvings of the temple. It is the most important of the five makara and constitutes the main part of the Grand Ritual of Tantra.





Erotic Sandstone Sculpture of a Couple - AM.0014

Origin: India
Circa: 13th Century AD
Dimensions: 11.7" (29.7cm) high

£68,000.00





Erotic Sandstone Sculpture of a Couple - AM.0013

Origin: India
Circa: 13th Century AD
Dimensions: 11.6" (29.5cm) high

£50,000.00





Erotic Sandstone Sculpture of a Couple - AM.0012

Origin: India
Circa: 13th Century AD
Dimensions: 13" (33.0cm) high

£60,000.00





Sandstone carved relief of a love-making couple - DL.1008

Origin: India
Circa: 13th Century AD
Dimensions: 12" (30.5cm) high

£75,000.00



Ganesh is one of the most widely revered deities in the Hindu pantheon. First emerging as a distinct deity in India during the Gupta Period, his image began to proliferate from the sixth century AD. There are several traditions regarding his parentage and the events that caused him to acquire the head of an elephant. One of the most widely accepted theories is that he was the son of Shiva and Parvati and was born with fully human features. On one occasion, angered by Ganesh's closeness to Parvati, Shiva beheaded him in a fit of rage. He then replaced his original head with that of an elephant. Ganesh is venerated as a 'remover of obstacles' and a bestower of wealth, wisdom and success. This exceptional marble sculpture represents the god sitting in the posture of grace (*lalitasana*), his right foot extending over the double lotus pedestal. A superbly carved rat or mouse sits on the base just to the right of the foot. Ganesh is frequently portrayed riding on a rat or attended by a mouse. The tradition began in India in the seventh century and according to some scholars reinforces his role as a 'remover of obstacles.' Rodents were associated with destruction, particularly damage to crops. Ganesh tames these instincts and ensures the success of man's endeavours. He is frequently invoked at the start of any religious or secular undertaking, such as the beginning of a journey or the construction of a house. Serpents were another common feature in Ganesh iconography. In this example a snake is wrapped diagonally around the torso, with his head rearing up just beneath the elephant's trunk. Ganesh has four arms, the standard number in this period, one of which holds rosary beads, thought to represent the eternal quest for wisdom. The tight-fitting headdress is very detailed, with a wide band of leaf-shaped motifs, terminating in a ribbed top and a circular fastening. The wide 'wing-shaped' ears represent the deity's openness to petitions from his followers and the rotund belly is another common attribute. It is thought that there are more shrines in India dedicated to Ganesh than any other deity. Amongst the many representations of Ganesh available on the market, this sculpture stands out for its early date and the exquisite quality of the carving.

Marble Figure of Ganesh - OF269B

Origin: India
Circa: 900 AD to 1300 AD
Dimensions: 16" (40.6cm) high x 9.5" (24.1cm) wide

£90,000.00







Ganesh is one of the most widely revered deities in the Hindu pantheon. First emerging as a distinct deity in India during the Gupta Period, his image began to proliferate from the sixth century AD. There are several traditions regarding his parentage and the events that caused him to acquire the head of an elephant. One of the most widely accepted theories is that he was the son of Shiva and Parvati and was born with fully human features. On one occasion, angered by Ganesh's closeness to Parvati, Shiva beheaded him in a fit of rage. He then replaced his original head with that of an elephant. Ganesh is venerated as a 'remover of obstacles' and a bestower of wealth, wisdom and success. This exceptional marble sculpture represents the god sitting in the posture of grace (*lalitasana*), his right foot extending over the double lotus pedestal. A superbly carved rat or mouse sits on the base just to the right of the foot. Ganesh is frequently portrayed riding on a rat or attended by a mouse. The tradition began in India in the seventh century and according to some scholars reinforces his role as a 'remover of obstacles.' Rodents were associated with destruction, particularly damage to crops. Ganesh tames these instincts and ensures the success of man's endeavours. He is frequently invoked at the start of any religious or secular undertaking, such as the beginning of a journey or the construction of a house. Serpents were another common feature in Ganesh iconography. In this example a snake is wrapped diagonally around the torso, with his head rearing up just beneath the elephant's trunk. Ganesh has four arms, the standard number in this period, one of which holds rosary beads, thought to represent the eternal quest for wisdom. The tight-fitting headdress is very detailed, with a wide band of leaf-shaped motifs, terminating in a ribbed top and a circular fastening. The wide 'wing-shaped' ears represent the deity's openness to petitions from his followers and the rotund belly is another common attribute. It is thought that there are more shrines in India dedicated to Ganesh than any other deity. Amongst the many representations of Ganesh available on the market, this sculpture stands out for its early date and the exquisite quality of the carving.

Marble Figure of Ganesh - OF269

Origin: India

Circa: 900 AD to 1300 AD

Dimensions: 16" (40.6cm) high x 9.5" (24.1cm) wide

£90,000.00









Nandi is the name of the gate-guardian deity of Kailasa, the abode of Lord Shiva. The deity is usually depicted as a bull that also serves as mount to the god Shiva. Regularly honoured by worshippers with offerings of flowers and incense, sculptures of Nandi are often touched in the hope that devotees will be able to acquire the strength of his devotion to Shiva. The word "Nandi" derives from Tamil root word Nandhu which means to grow, to flourish. The Sanskrit word "Nandi" has the meaning of "happiness", "joyfulness" and "he who gives joy and satisfaction", referring to the emotions experienced by devotees in the presence of Shiva. Almost all Shiva temples display stone images of a crouching Nandi, generally facing the main shrine. The scale of this example suggests it was used for private devotion, or possibly donated to a temple as a votive offering. As Shiva's most devoted disciple, his image is often placed directly opposite Shiva's shrine in Hindu temples. It is not known when these two deities first came to be associated but there is a long history of devotion to bulls in Asia. The early civilisation of the Indus Valley in particular (c. 3000-2000 BC) clearly held the bull in high veneration- producing images in stone and terracotta. In Sanskrit Nandi means 'joyfulness' or 'He who gives joy.' This refers to the emotions experienced by the devotee in the presence of Shiva.

Stone figure representing the Indian bull Nandi - FF.101

Origin: India

Circa: 12th Century AD to 13th Century AD

Dimensions: 9.85" (25.0cm) high x 11" (27.9cm) wide

£12,500.00





Rama is a heroic god-king of Hindu mythology, and is also the avatar of Vishnu. He is accredited with a number of noble deeds involving the value of honour and true mettle under oppression. He was married to Sita, who is generally considered to be the embodiment of perfect womanhood. Following a voluntary exile – in defence of his fathers honour – she was kidnapped by the malevolent Rakhsa monarch, Ravana, resulting in an enormous war where the miscreant was slain by Rama and Sita rescued. His triumphant return to his place of coronation led to an 11,000-year era of prosperity and peace known as the Rama Raiya. Rama and Sita are supported in this sculpture by the Hindu monkey deity Hanuman.

Widely believed to be an incarnation of Shiva, Hanuman was the son of Anjana, a female vanara (literally a ‘human with the tail of a monkey’). He is most famous for his role in the Hindu epic, the ‘Ramayana’, in which he helps Rama to rescue his wife Sita from the demon king Ravana. In this capacity he represents the qualities of selfless service and loyalty. His earlier life was just as colourful and he was renowned for his mischievous and adventurous spirit. As a child he believed the sun to be a fruit and chased it in an attempt to eat it. He also plagued a community of religious devotees by continually rearranging their devotional aids. As a result the gods decided to tame Hanuman by removing his knowledge of his own powers. These were later rediscovered and used to great effect, especially the ability to grow larger or smaller at will.

Rama and Sita Supported by Hanuman - SF.099

Origin: South India

Circa: 15th Century AD to 17th Century AD

Dimensions: 4.25" (10.8cm) high x 3.3" (8.4cm) wide

£29,000.00



The Lingam is an abstract or aniconic representation of the Hindu deity Shiva, used for worship in temples and smaller shrines. In traditional Indian society, the lingam is seen as a symbol of the energy and potential of Shiva himself. The lingam is often represented alongside the yoni a symbol of the goddess Shakti, indicating female creative energy. The union of lingam and yoni represents the indivisible two-in-oneness of male and female, the passive space and active time from which all life originates. When the stones are used together, the lingam and yoni are called the linga-yoni. The Shiva Lingam is placed inside of the yoni stone to represent the eternal workings of creation and renewal. The yoni is worshipped in an annual fertility festival in India that celebrates the Earth's regeneration and fertility. Lingam-yonis have been recovered from the archaeological sites at Harappa and Mohenjo-daro, part of the Indus Valley Civilisation. There is strong evidence to support cultural continuation from the Indus Valley Civilisation to Vedic and modern Hindu practices.

Alabaster sculpture of a Linga-Yoni - MS.808

Origin: India

Circa: 1200 AD to 1600 AD

Dimensions: 6" (15.2cm) high x 8" (20.3cm) wide

£5,000.00





The Mughal dynasty was a Muslim dynasty of Turkic-Mongol origin that ruled most of northern India from the early 16th to the mid-18th century. After that time it continued to exist as a considerably reduced and increasingly powerless entity until the mid-19th century. The Mughal dynasty was notable for its more than two centuries of effective rule over much of India, for the ability of its rulers, who through seven generations maintained a record of unusual talent, and for its administrative organization. A further distinction was the attempt of the Mughals, who were Muslims, to integrate Hindus and Muslims into a united Indian state.

Rock Crystal Rhino - LK.154

Origin: India

Circa: 1526 BC to 1857 AD

Dimensions: 5.75" (14.6cm) high x 9" (22.9cm) wide

£6,000.00





Polychromed Stone Sculpture of a Hindu Deity - AM.0166

Origin: India

Circa: 1700 AD to 1800 AD

Dimensions: 5.5" (14.0cm) high x 3.5" (8.9cm) wide

£7,500.00





Gajalakshmi, also spelt as Gajalaxmi, meaning ‘Lakshmi with elephants’, is one of the most important aspects of the Hindu goddess Lakshmi. In this aspect, Lakshmi is depicted seated on a lotus, flanked on both side by an elephant (gaja)which is “lustrating” her, pouring water from its trunk over the goddess. This aspect like most other aspects of Lakshmi is representative of prosperity, good luck, and abundance.

Polychromed Marble Sculpture of the Lustration of Lakshmi - AM.0163

Origin: India

Circa: 1700 AD to 1900 AD

Dimensions: 6" (15.2cm) high x 6" (15.2cm) wide

£5,000.00





Polychromed Stone Sculpture of a Hindu Deity - AM.0167

Origin: India

Circa: 1700 AD to 1900 AD

Dimensions: 5.75" (14.6cm) high x 3.5" (8.9cm) wide

£9,000.00





Polychromed Stone Sculpture of a Hindu Deity - AM.0165

Origin: India

Circa: 1700 AD to 1900 AD

Dimensions: 6" (15.2cm) high x 5.7" (14.5cm) wide

£7,400.00



Surya is the solar deity and connotes the source of light in Hinduism. He is first mentioned in the Rigveda, the earliest Indian texts. In the Rigveda, Surya shines for whole world, prolongs life, and drives away sickness, disease and evil dreams. In addition, Surya is mentioned in particular reverence for the ‘rising sun’ and has a symbolic characteristic as dispeller of darkness, one who empowers knowledge, the good and all life. The iconography of Surya in Hinduism is typically shown as an erect standing god holding flowers (maybe lotus blossoms) in both his hands. The Brihat Samhita of Varaha Mihira (c. 505-c. 587), a Hindu text that describes architecture, iconography and design guidelines, states that Surya should be shown with two hands and wearing a crown. It specifically describes his dress to be Northern garb, such as a vest of mail and boots. It is thought to resemble that of Indo-Scythian tribesmen, like the Kushans, who ruled Northern India in the first centuries of the common era, and to reflect the influence of Iranian religious ideas on Indian sun worship. However, the iconography of Surya has varied and complicated over time.

This stele assumed to have been manufactured the medieval period in India, is a beautiful example of Surya holding lotus blossoms in both his hands. In this high relief, Surya features a serene face and a natural depiction of the body inherited the style of Gupta period marked the golden age of classical Hinduism. It is adorned with elaborate jewellery, including a tall and decorated crown, bold earrings, necklaces, bracelets and belt. Surya wears an extremely exquisite detail of the Northern style attire such as a breast plate with scales and high boots. The lotus blossoms in Surya’s hands and lotus halo behind his head imply the sun itself and the boundless life it nurtures. Surya surrounded by his full entourage. Prabha (the brightness, or Mahasveta), the consort goddess of Surya is standing between his feet. Surya’s two attendants, god Pingala and god Danda are standing on the proper right and left with two small goddesses. The bearded Pingala with a pen and paper represents the intellectual, whilst the young Danda carries a sword and shield, represents the physical means. In addition, six celestial singers (vidyadharas) bearing garlands is placed surrounding the lotus halo.

Surya, the Hindu Sun God Stele - CB.3395

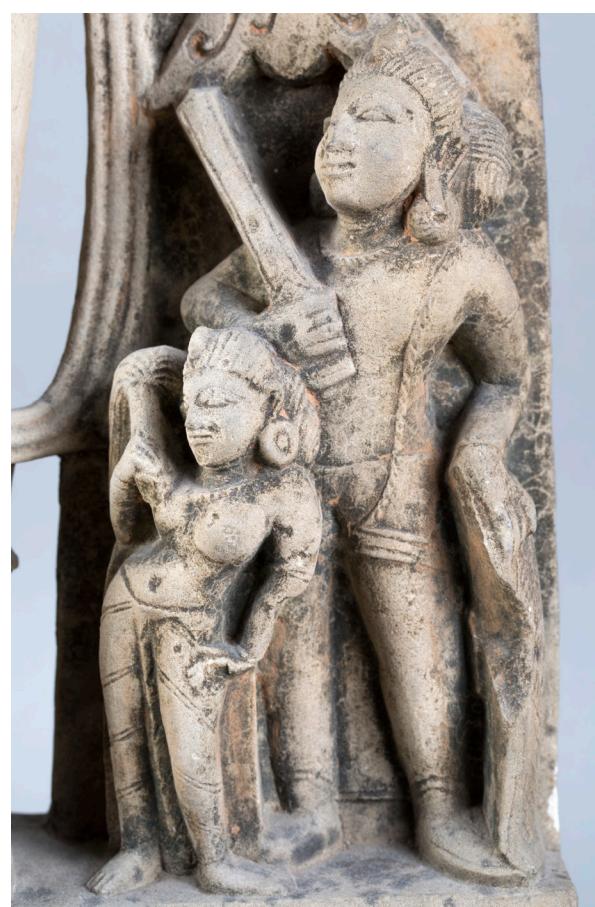
Origin: China

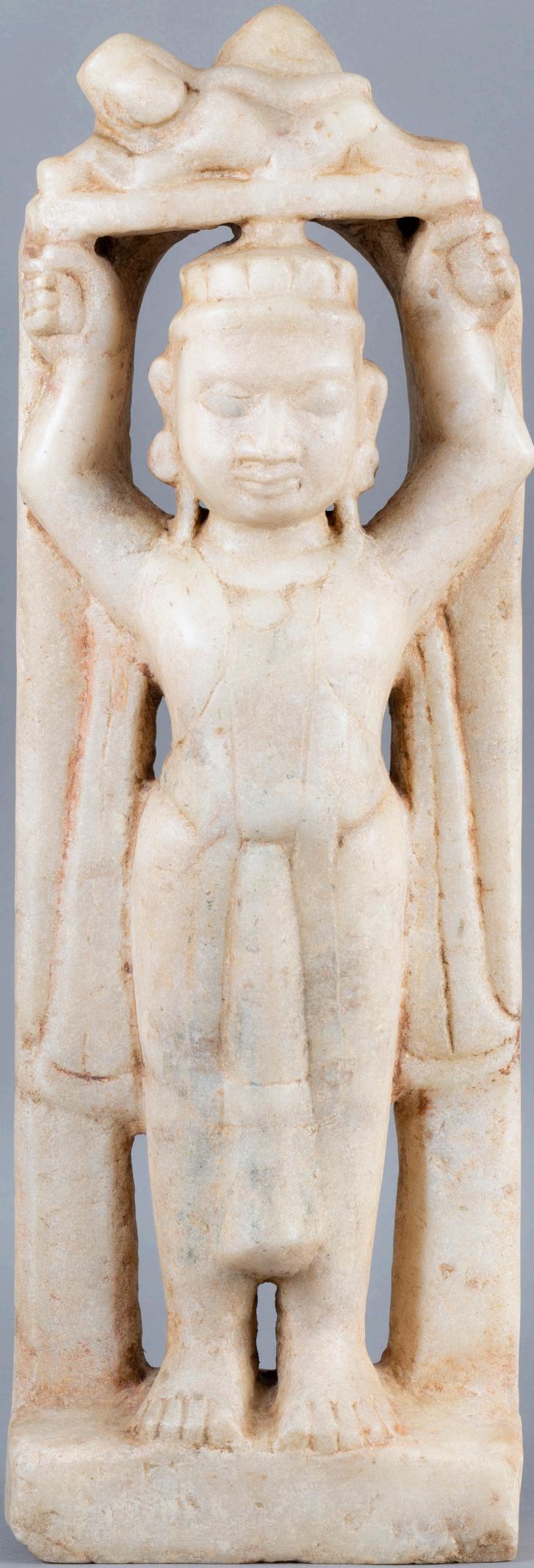
Circa: 18th Century AD to 19th Century AD

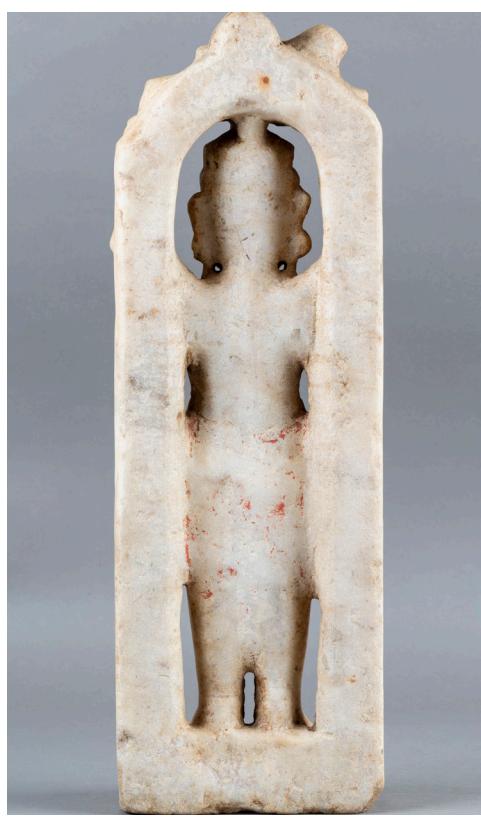
Dimensions: 3.5” (9cm) high x 2” (5cm) wide

£45,000.00









Alabaster standing female figure - CB.3489

Origin: India

£5,400.00



P O T T E R Y



Around 185 B.C., Pushyamitra Shunga, the principal military officer of the last Mauryan king, assassinated his ruler and assumed control. Because the Shungas were the successors to the Mauryans, the period following Mauryan rule is often called the Shunga period. However, except at the beginning, Shunga was not as extensive as the earlier realm but coexisted with other polities throughout the subcontinent. The period saw a flowering of the visual arts, including small terracotta images, larger stone sculptures, and architectural monuments such as the chaitya hall at Bhaja, the stupa at Bharhut, and the renowned Great Stupa at Sanchi. Under Shunga patronage, the core of the Great Stupa, thought to date from the era of the Mauryan emperor Ashoka (r. ca. 273–232 B.C.), was enlarged to its present diameter of 120 feet, covered with a stone casing, topped with a balcony and umbrella, and encircled with a stone railing. Four famous gateways, each about thirty-five feet high, were carved during the first half of the first century A.D. Decorated with images of auspicious fertility spirits, known as yakshas and yakshis, the gateways also feature narratives depicting moments from the past lives and final existence of Siddhartha Gautama, the founder of Buddhism. Motifs such as wheels, thrones, and footprints are used to symbolize the Buddha, who is not represented in human form until later.

Shunga Pot - OF130

Origin: India

Circa: 200 BC to 100 BC

Dimensions: 8" (20.3cm) high

£12,500.00









Gupta Pottery Torso of Ram - LK.261

Origin: India
Circa: 320 AD to 550 AD
Dimensions: 4.62" (11.7cm) high x 2.55" (6.5cm) wide

£2,500.00





Nandi is the name of the gate-guardian deity of Kailasa, the abode of Lord Shiva. The deity is usually depicted as a bull that also serves as mount to the god Shiva. Regularly honoured by worshippers with offerings of flowers and incense, sculptures of Nandi are often touched in the hope that devotees will be able to acquire the strength of his devotion to Shiva. The word "Nandi" derives from Tamil root word Nandhu which means to grow, to flourish. The Sanskrit word "Nandi" has the meaning of "happiness", "joyfulness" and "he who gives joy and satisfaction", referring to the emotions experienced by devotees in the presence of Shiva. Almost all Shiva temples display stone images of a crouching Nandi, generally facing the main shrine. The scale of this example suggests it was used for private devotion, or possibly donated to a temple as a votive offering. As Shiva's most devoted disciple, his image is often placed directly opposite Shiva's shrine in Hindu temples. It is not known when these two deities first came to be associated but there is a long history of devotion to bulls in Asia. The early civilisation of the Indus Valley in particular (c. 3000-2000 BC) clearly held the bull in high veneration- producing images in stone and terracotta. In Sanskrit Nandi means 'joyfulness' or 'He who gives joy.' This refers to the emotions experienced by the devotee in the presence of Shiva.

Gupta Pottery Torso of Nandi - LK.260

Origin: India

Circa: 320 AD to 550 AD

Dimensions: 6.69" (17.0cm) high x 3.14" (8.0cm) wide

£1,500.00





Ganesh is one of the most widely revered deities in the Hindu pantheon. First emerging as a distinct deity in India during the Gupta Period, his image began to proliferate from the sixth century AD. There are several traditions regarding his parentage and the events that caused him to acquire the head of an elephant. One of the most widely accepted theories is that he was the son of Shiva and Parvati and was born with fully human features. On one occasion, angered by Ganesh's closeness to Parvati, Shiva beheaded him in a fit of rage. He then replaced his original head with that of an elephant. Ganesh is venerated as a 'remover of obstacles' and a bestower of wealth, wisdom and success.

Gupta Pottery Torso of Ganesha - LK.259

Origin: India

Circa: 320 AD to 550 AD

Dimensions: 4.3" (10.9cm) high x 6" (15.2cm) wide

£2,800.00





This serene sculpture of a Krishna was made in India during the 16th century AD. This figure shows distinctive features of Krishna – the peacock feather on his headdress, and the flute-playing posture. Krishna is conventionally depicted, with his right leg crossed across the left. The body is draped in a long and diaphanous tunic with a very ornate front. There is also extensive jewellery, on the arms, chest and in the ornately coiffed hair. The face is beautifully rendered, and exceptionally expressive. It is a highly ornate carving, and thus can be predicated the Mughal, Islamic, colonisation which is characterised by less figurative pieces.

Indian Terracotta Sculpture of Krishna - RP.008

Origin: India
Circa: 16th Century AD
Dimensions: 27" (68.6cm) high
£30,000.00





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